



About Author

Ishwori Pukhrambam

Bachelor of Arts English, Master of Arts English, BA: Vels institute of Science Technology and Advanced studies Chennai Tamil Nadu, MA: Reva University Bangalore Karnataka, Research Scholar, Department of English, Faculty of Arts and Humanities, Jayoti Vidyapeeth Women's University Jaipur.



PRASANG PRAKASHAN
JABALPUR (M.P.)



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BODY POLITICS, MALE GAZE AND THE PSYCHOLOGY OF CRIMES AGAINST WOMEN



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ISHWORI PUKHRAMBAM



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CRIMES AGAINST WOMEN**

Author - Ishwori Pukhrambam

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This book delves into the intricate interplay of body politics, male gaze and the psychology of crimes against women, offering a thought-provoking analysis of how societal gendered structures perpetuate inequality and violence. Through a blend of theoretical analysis and real world implications, it aims to illuminate the roots of inspire informed actions. Through my book, I aim to shed light on the underlying causes of these crimes, helping people understand how they occur and the factors that sustain them. By identifying these root causes, I hope to inspire individuals to educate themselves, their families, and their communities, empowering them to take collective action and to inspire a rethinking of societal norms. Ultimately, my goal is to contribute to the end of these crimes once and for all, fostering a more informed, responsible, and compassionate society.

Abstract



This research delves into the intricate interplay of body politics, the male gaze, and the psychology of crimes against women. While each concept has been extensively studied in isolation, this study seeks to uncover their interconnected nature and shed light on their cumulative impact. The research identifies gaps in the existing literature, including the limited exploration of intersectionality influence on women's experiences, the need to incorporate non-Western cultural contexts, and the lack of studies tracking evolving societal norms. Through a combination of qualitative interviews and a comprehensive literature review, this study addresses these gaps and offers a more holistic understanding of the subject. The research objectives include identifying the triggers behind crimes against women, examining the reasons for these actions, and investigating the factors contributing to the initiation of such acts. The study explores how body politics and the male gaze are depicted and perpetuated in media and everyday life by analyzing various cinematic works and scholarly articles. Interviews with subjects from different age groups provide insight into contemporary perceptions of gender roles, feminism, and societal norms.

This research not only highlights the complex dynamics between body politics, the male gaze, and crimes against women but also emphasizes the need for comprehensive approaches to address and prevent such incidents. The research used a qualitative methodology including interviews and analyzing movies *Pink*, *Parched*, and *Article 15*.

Keywords: *Body Politics, Male Gaze, Crimes against Women, Gender-Based Violence*

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION TO BODY POLITICS

Body politics refers to how societies and cultures think about and treat people's bodies. It's about the ideas, rules, and attitudes that affect how we see our own bodies and other people's bodies. This includes things like beauty standards, how bodies are represented in media, and how different bodies are treated fairly or unfairly. Body politics also involves discussions about things like gender, race, and ability, and how they relate to how we view and treat different bodies. Universally,

“Politics is anything related to decision making in groups. Who gets to make decisions?

Why do they get to make decisions? Who has to follow the decisions?

What happens if they don't follow the decisions?

What's the system or process for making decisions or choosing who gets to make the decisions”

Body politics is a form of private politics concerning our human body where the society gets to coordinate decision on the human bodies and the weaker section. Be it any type of gender, it has to abide by the societal norms and live by it, for it.

“Bodies are sites in which social constructions of differences are mapped onto human beings. Subjecting the body to systemic regimes – such as government regulation – is a method of ensuring that bodies will behave in socially and politically accepted manners. The body is placed in hierarchies (false) dichotomies, for example, masculine/feminine; mind/body; able- bodied/disabled; fat/skinny; heterosexual/homosexual; and young/old.” (Nadia Brown et al.1)

Body politics has been exercised from a very long time that it's generalized widely today. It is an autocratic form of politics where one section gets to decide and the 'other' follows it consciously or unconsciously. Not necessarily a form of government but a ruling community comprising of the heterosexual male most commonly, as the majority and the 'other community who is entitled to follow them. Adhering to familial directives has been the main reason for women to inherently comply with the decisions and instructions projected by men since birth. According to Nadia E Brown, Body politics also refers to the operations of power on topics ranging from women's bodies, shapes, sizes, colors, clothing, behaviour, basically their whole personal life.

The concept of "body politics", refers to how societal ideas about differences, such as gender, ability, and sexuality, are imposed on human bodies, and how these bodies are regulated and controlled by systems like government. Bodies become the battleground where social constructs are applied and where norms are enforced to ensure that individuals conform to accepted behaviour. Bodies are often categorized into binary distinctions, even though these distinctions are not always accurate or representative. These false dichotomies include masculine/feminine, mind/body, able-bodied/disabled, and others. These categorizations can blur the boundaries between public and private domains and impact how governments choose to recognize or discriminate against minority groups. The denial of constitutional rights to various marginalized groups, such as women seeking abortions, racial/ethnic minorities, LGBTQ+ individuals, and people with disabilities, reveals the unequal application of fundamental rights like free speech, due process, and equal protection under the law. Feminist scholars' contributions to the understanding of body politics are highlighted, particularly the notion that bodies are both socially constructed and controlled. This idea can be traced back to the works of Karl Marx, who emphasized how economic class marked the body, and Michel Foucault, who explored how power is exerted over the body as a central point for analyzing societal dynamics.

The concept of power dynamics is crucial in this context. Issues such as population size, gender roles, and deviations from societal norms are inherently political and shape the body itself. The cultivation of the body is seen as essential to determining how an individual will behave within society. It emphasizes that power relations are fluid and that resistance and change are constant factors in this dynamic. Body politics shows how different bodies are included or excluded from the political realm. It raises questions about how governments respond to bodies that challenge societal norms, how physical differences impact power dynamics, and how the regulation of bodies affects society. The "male gaze" is a concept in body politics that talks about how art, media, and culture often show the world from a heterosexual male's point of view.

The male gaze is about how men's perspectives and preferences often shape how we see and think about women's bodies. It's a part of body politics because it involves how societies and cultures influence how we view and understand different bodies, particularly in relation to gender and power dynamics.

1.2 MALE GAZE

The concept of the male gaze, coined by feminist film theorist Laura Mulvey, unveils a historical tapestry interwoven with societal attitudes towards gender, power, and sexuality. This evolution has been deeply influenced by changing perspectives across different eras. In ancient times, civilizations such as the Greeks and Romans often depicted women as passive objects of desire in art and literature, reflecting patriarchal norms. During the Medieval and Renaissance eras, religious and moral influences shaped depictions of women as virtuous or sinful, perpetuating the male gaze in nuanced ways. The Enlightenment and 19th century saw the emergence of discussions on women's rights, yet the male gaze persisted. The Victorian era entrenched women's roles as delicate and submissive, while the advent of photography and fashion magazines further

objectified them.

As vividly portrayed on screen, the male gaze's pervasive influence extends beyond the cinema. Women experience an unrelenting scrutiny that parallels the objectification perpetuated within the entertainment industry. Just as films place women as objects of visual pleasure, the real world subjects them to an unrelenting inhuman gaze, perpetuating the same objectification. In cinematic narratives, women are often inserted for visual allure, their roles designed to cater to the audience's desires. This pattern of objectification contributes to the perpetuation of harmful stereotypes, equating a woman's value with her appearance and allure. Consider the classic example of James Bond movies, where "Bond girls" are characterised by their physical attractiveness and romantic involvement with the male lead, reinforcing the notion that a woman's role is to be a decorative addition to the story. Beyond the silver screen, the male gaze takes on a different form, influencing society's perception of women who commit crimes. This gaze casts a shadow on female criminals, shaping how they are discussed and judged. The media often sensationalises cases involving women, portraying them as deviant and unnatural due to their departure from traditional gender roles. The case of Aileen Wuornos, a notorious serial killer, exemplifies this phenomenon. Wuornos's crimes were sensationalised in the media, and her actions were attributed to her gender, reinforcing the notion that women are not capable of such violence.

Societal gender norms, deeply embedded stereotypes, and unrealistic expectations contribute to the biased lens through which women are perceived. It's common for women who break these norms to face increased scrutiny and harsher judgments, assuming they must either conform to traditionally feminine roles or be condemned. This bias extends even to the judicial system, where women may receive less severe sentences than their male counterparts for similar crimes due to perceptions of their inherent "softness." The repercussions of this gaze extend beyond legal matters. It infiltrates women's self-esteem and self-worth, perpetuating beauty standards and pressuring them to adhere to

unrealistic ideals. For instance, women who don't conform to conventional beauty standards often face ridicule or exclusion. This is starkly illustrated by the "Dove Real Beauty Campaign," which challenges society's narrow definition of beauty and encourages women to embrace their diverse appearances. Moreover, this gaze influences other aspects of women's lives, from career choices to family planning. Consider the criticism and skepticism women often face when pursuing male-dominated professions or opting not to have children. This judgment reinforces traditional gender roles, restricting women's autonomy and perpetuating a cycle of self-doubt. To address these entrenched dynamics, a comprehensive approach is imperative. Promoting media representation that reflects the diversity of women's experiences can counteract the narrow and harmful gaze. The success of movies like "Wonder Woman" showcases the impact of strong, multidimensional female characters that break free from conventional stereotypes. Additionally, education and awareness campaigns can challenge societal norms and biases. Organisations like "Lean In" work to empower women in leadership roles and encourage them to break free from imposed limitations. According to Bartky (1990), "the male gaze has profound psychological ramifications." The constant objectification and judgment women experience contribute to a phenomenon known as "self-objectification." This occurs when individuals view themselves through the lens of an external observer, often leading to body dissatisfaction and decreased self-esteem. Studies have shown that exposure to idealised images in media can lead to negative body image and contribute to disordered eating behaviours. For instance, research on the impact of airbrushed and photoshopped images in magazines underscores how these unrealistic portrayals can erode women's self-worth.

In the article "The Male Gaze and Technology: How Social Media Is Perpetuating Body Image Issues," Megan Carpentier argues that social media has both perpetuated and amplified the male gaze. She argues that platforms like Instagram and Snap chat are flooded with carefully curated images that often conform to narrow beauty

standards. These platforms have become breeding grounds for comparison and self-doubt, as users are bombarded with idealized images that foster feelings of inadequacy. The viral spread of harmful challenges or trends, such as the "thigh gap" or "waist challenge," demonstrates the potential for technology to exacerbate the negative effects of the gaze.

Resistance against the male gaze has gained momentum through activism and advocacy. The #Me-too movement, for instance, not only highlighted the prevalence of sexual harassment and assault but also exposed the broader culture of objectification. The movement empowered women to share their stories and demand change in various spheres, including media representation and workplace dynamics. Similarly, body positivist campaigns challenge traditional beauty norms, encouraging individuals to embrace their bodies and reject unrealistic ideals. The "No Makeup" movement is an example of how women are using social media to challenge the gaze by sharing unfiltered and authentic images of themselves.

Ahmed (2017) asserts that the male gaze extends as a "universal concern with distinct cultural expressions." Recognizing that the male gaze transcends Western societies is pivotal; its presence varies across cultures. Cultural norms in certain societies may impose stricter gender roles, intensifying the influence of the gaze. With the global reach of media and the internet, these dynamics are now intricately interconnected, emphasizing the significance of this issue. The male gaze, which portrays women mainly for male pleasure, can contribute to a culture that doesn't fully respect women. This culture might downplay or ignore crimes against women, making them more likely to happen and less likely to be addressed seriously.

1.3 CRIMES AGAINST WOMEN

Crimes against women compromise of a variety of behaviour. In order to comprehend the psychology behind these crimes, there's a need and a lot of importance to look further into the societal, cultural, biological and historical backgrounds. One such factor is

societal and historical norms where historical and cultural beliefs, such as patriarchal norms and gender inequality, can contribute to a sense of entitlement and empowerment over women. These beliefs and practices may agitate violence, oppression, suppression and normalize violence against women. Emphasizing on individuals psychologies as a factor can also contribute a great deal in understanding the root cause of these crimes. Out of a hundred perpetrators, few may carry traits such as a desire for power and control, low empathy, aggression, violent nature and a poor insight on how they view women. According to the CDC (2020), sexual violence is a complex issue with many contributing factors, including "a sense of entitlement," "anger," and "poor impulse control." These criminals may bear or harbour deep-seated beliefs or experiences which may have shaped their attitudes towards women in a very harmful and toxic manner. Trauma and biological upbringing can also be significant factors in crimes against women. For example, people who have experienced trauma are more likely to engage in violent behaviour (National Institute of Mental Health 2019). It is crucial to note that the psychology behind crimes against women cannot be generalized and directed to the whole lot but only a handful as it is important to take into consideration that not everyone and anyone has the audacity and the distorted behaviour as to what lengths these crimes could be committed at any point of time.

1.4 PSYCHOLOGY OF THE CRIMES EXECUTED AGAINST WOMEN

Understanding the psychology of crimes against women is essential for developing effective prevention strategies, supporting survivors, and holding perpetrators accountable. By addressing societal attitudes, promoting gender equality, and providing education and resources on healthy relationships, it is possible to work towards reducing crimes against women. Throughout history, beauty standards have been influenced by prevalent cultural ideals and values. For example, in ancient Greece, the ideal of beauty was often associated with symmetrical features and a youthful appearance. In different periods and regions, beauty standards have

been influenced by factors like wealth, race, and social status. In Western countries, till very recently how the hour glass shape was in trend.

The media, fashion industry, and beauty industry have played a significant role in shaping and promoting specific beauty standards (Striegel-Moore, Cachelin, & Thompson 2003). These industries have a commercial interest in promoting specific beauty ideals to sell products and perpetuate a culture of consumerism. The culture of popularizing the fashion trends of a famous artist, it could be a singer, a dancer, an actress or a blogger. This has been normalized to the extent of toxic fans obsessing over these trends and becoming it regardless of the consequences. Throughout history, patriarchal societies have exerted control over women's bodies and appearances, assigning them the role of objects to be admired and desired. Beauty standards often reflect patriarchal notions of femininity, emphasizing youth, thinness, and physical perfection. Most men cheat during their wife's pregnancy they aren't indulging in sexual intercourse or when the wife's body changes in shape and size post-delivery. (Mattingly & Williams 2008). The male gaze, rooted in objectifying women, has historically influenced beauty ideals and the ways in which women are expected to present themselves to meet these expectations. Beauty standards are also influenced by cultural norms and globalised trends. (Taylor 2019) Western culture is widely followed in every part of the world. (Taylor 2019). With the spread of global media and increased cultural exchange, certain beauty ideals may be more widely accepted or desired, leading to the homogenization of beauty standards across different regions. Korea's culture of normalizing plastic surgeries has been mainstreamed and followed widely throughout the world and today even in India; it is seen to be widely practised. It is important to note that beauty standards are not fixed or universal, and perceptions of beauty vary across different cultures and time periods. Recognizing the arbitrary nature of beauty standards and promoting inclusivity and acceptance of diverse body types, ethnicity, and appearances is crucial in challenging and reshaping existing beauty norms.

1.5 BACKGROUND FOR THE STUDY

The intersection of gender dynamics, power structures, and psychological motivations has been an enduring subject of study within the realm of social sciences. The research delves into the intricate interplay between societal perceptions, objectification, and criminal behaviour targeting women. This background section provides an overview of the key concepts, historical context, and rationale that underpins the significance of the research.

The concept of "body politics" underscores the ways in which societal norms, power dynamics, and cultural ideologies intersect with individuals' bodies. This extends beyond the physicality of the body to encompass the social, cultural, and political implications attached to it. Throughout history, women's bodies have been both symbols of control and conduits for power. From ancient civilisations to modern times, body politics has played a pivotal role in reinforcing gender norms, shaping beauty ideals, and perpetuating objectification. The notion of the "male gaze," as elucidated by Laura Mulvey, highlights the objectification and sexualisation of women, particularly in media representations. Films, advertisements, and other visual media often present women as passive objects of desire, catering to the presumed heterosexual male viewer. This gaze has extended beyond the screen to influence real-life interactions, contributing to societal attitudes and perceptions regarding women's bodies and behaviour. Theories and concepts related to Body Politics and Male Gaze dealing with this research are Social Cognitive Theory, Male Gaze by Laura Mulvey, Objectification Theory by Fredrickson and Roberts, Stuart Hall's Theory of Representation and Body Politics, Judith Butler's Theory of Gender Performative and Male Gaze. Understanding the psychology behind crimes against women is a complex endeavour. Individual motivations may stem from a desire for power, control, aggression, and even a lack of empathy. While not all individuals who commit such crimes exhibit these traits, a deeper exploration of psychological factors provides insights into the roots of violence against women. Traumatic experiences, distorted thinking patterns, and unhealthy behaviour cycles can contribute to criminal

behaviour.

The study of "Body Politics, Male Gaze, and the Psychology of Crimes against Women" is crucial for multiple reasons. First, it sheds light on the deep-seated societal attitudes that contribute to the objectification of women, which in turn perpetuates gender-based violence. Second, understanding the psychological factors at play allows for more effective interventions and preventive measures. Finally, in an era of growing awareness about gender equality and the importance of women's rights, addressing the complex dynamics underlying crimes against women is integral to fostering a safer and more equitable society. In light of these considerations, the research aims to delve into the nuanced relationships between body politics, the male gaze, and psychological factors to offer a comprehensive understanding of crimes against women and guide efforts to combat gender-based violence.

1.6 OBJECTIVES

1. To identify the triggers that led them to commit the crimes.
2. To examine the reasons behind their decision to commit the crimes.
3. To investigate any factors involved in instigating the act.

1.7 LITERATURE REVIEW

The scope of this literature review encompasses a comprehensive exploration of key concepts and factors that contribute to the understanding of "Body Politics, Male Gaze, and the Psychology of Crimes against Women." The review will delve into various dimensions, including the male gaze, objectification theory, beauty standards and myths, societal norms in patriarchal societies, psychological factors, biological, cultural, and historical influences, the body as a site of oppression, perceptions of violence against women as inferior, gender binary constructions, and more. By examining these interconnected facets, the review aims to provide a holistic understanding of the complex dynamics that underlie crimes against

women and their psychological ramifications. The review will synthesize and critically analyse existing research, theories, and scholarly discussions related to each of these concepts. It will identify gaps, intersections, and conflicts within the literature, paving the way for a deeper exploration of the psychological aspects of crimes against women within the context of these influential factors. Through this comprehensive examination, the literature review will contribute to an enhanced understanding of the intricate interplay between body politics, the male gaze, and psychological factors in the perpetuation of violence against women.

In her impact work *The Beauty Myth*, Naomi Wolf delves into the societal demands and anticipations linked to beauty, scrutinizing its profound repercussions on the experiences of women (Wolf 1991). Wolf illuminates the notion that beauty standards operate as a facet of body politics, strategically employed by individuals in positions of authority to assert dominance over women's bodies and their perception of self-value (Wolf 1991). Naomi Wolf underscores how beauty standards are not merely about aesthetic preferences but are intricately tied to power dynamics. Beauty standards often serve as tools wielded by those with influence to reinforce traditional gender roles and societal norms. By dictating what is considered beautiful or desirable, these standards manipulate women's behaviour and choices, thereby controlling their agency and sense of self-worth. This manipulation operates as a form of body politics, a means through which dominant ideologies exert control over individuals' bodies, identities, and autonomy. Wolf's analysis sheds light on the systemic nature of these standards, revealing how they perpetuate inequalities and undermine women's empowerment.

"Through the endorsement of unrealistic beauty standards, society reinforces disparities and fosters an environment characterized by pervasive self-doubt and self-critique" (Wolf 1991).

This statement encapsulates how societal promotion of unattainable beauty ideals contributes to a cycle of inequality and negative self-perception. By upholding standards of beauty that are often far from realistic, individuals, especially women, are placed in a

constant state of comparison and dissatisfaction. These ideals are often based on narrow, rigid definitions of attractiveness that few can achieve naturally. As a consequence, individuals who don't conform to these standards may experience feelings of inadequacy, lower self-esteem, and diminished self-worth. The perpetuation of such standards in media, advertising, and cultural narratives reinforces these feelings of self-doubt and prompts individuals to engage in self-criticism in pursuit of unattainable goals. This cycle not only maintains existing inequalities but also cultivates an environment in which women's worth is intricately linked to their appearance, further perpetuating the control exerted by societal beauty norms. Addressing the persistence of female subjugation despite the resurgence of feminism in the early 1970s and the subsequent liberation from numerous societal, cultural, familial, and political constraints, Naomi Wolf in 'The Beauty Myth' underscores that women remain entrapped within the constraints of male dominance. (Wolf 1991). Feminism experienced a renewed wave of momentum in the 1970s, leading to advancements in women's rights and liberation from various societal, cultural, familial, and political limitations, women's emancipation is not complete. Despite the progress made, women continue to be subjected to the influence and control of male dominance. The metaphor of being under the "shackles of the tightrope" underscores the delicate balance that women often have to navigate in a world that still largely operates under patriarchal norms. While women have gained ground in many areas, the pervasive influence of male dominance persists, reminding us of the ongoing struggle for gender equality and liberation. Despite denial and hesitancy to acknowledge, women have consistently fallen victim to these societal expectations. (Wolf 1991, p . 15). It highlights the ironic tendency for society to downplay or disregard the pervasive impact of societal expectations on women. Even when individuals might resist admitting it, the reality remains that women have historically been subjected to and affected by these expectations, often experiencing their negative consequences on various aspects of their lives, such as self- esteem, aspirations, and personal choices. The

author's assertion underscores the complex interplay between societal pressures and individual agency. According to Naomi Ellemers (Flood et al. p. 17), there exists an argument that men often face more severe judgments based on their physical appearance compared to women. Ellemers argues that men encounter more severe evaluations compared to women, particularly in relation to their outward physical attributes. This observation highlights a less-discussed facet of gender norms, indicating that societal expectations can impact both genders, albeit in distinct ways. Contemporary researchers consistently points out that under the shells of the perfect lives of most successful American women who has their lives under control, there seems to be an unattended need for more validation, appearance wise and the terror of ageing, frequent self- hatreds, physical self-obsessions and the need to consistently live up to the beauty standards which the society has afflicted on them. (Wolf 1991, p . 20-21). The beauty myth, a contemporary manifestation of a societal response dating back to the industrial revolution, encapsulates the historical trend of limiting women within domestic boundaries, affording them only a limited scope of rights. The emergence of feminism shattered these constraints. However, beauty myths seized the void left by the fading female mystique of domestic suppression and evolved into a potent and more insidious tool of social manipulation. (Wolf 1991,p. 22). The male gaze objectifies women, diminishing them into mere objects of desire, while simultaneously ignoring their autonomy and multifaceted nature. (Wolf 1991, p .72) The male gaze transforms women into passive subjects of observation, stripping them of their individual agency and relegating them to objects intended for visual pleasure. This reductionist perspective disregards the complexity, intellect, and independent thoughts of women. Instead, it reduces them to a superficial level defined solely by their appeal to the male viewer. This concept is central to understanding how media and societal norms contribute to reinforcing the objectification and disempowerment of women. Consequently, this process of objectification plays a pivotal role in fostering diverse manifestations

of harm inflicted upon bodies, encompassing acts such as sexual harassment, assault, and body shaming. (Wolf 1991, p .100). The objectification of women's bodies, perpetuated by the male gaze and societal beauty standards, becomes a catalyst for a range of harmful actions. Objectification dehumanises individuals, reducing them to their physical attributes. As a result, individuals who are objectified are more vulnerable to various forms of harm, such as sexual harassment, where they are treated as mere objects of desire, or body shaming, where their worth is measured solely by appearance. This connection underscores the crucial link between objectification, societal attitudes, and the prevalence of gender-based crimes. Within this segment of the literature review, an examination is undertaken to delve into the impact of internalising beauty norms on mental health and overall well-being. This internalisation renders individuals more susceptible to crime and exploitation due to heightened vulnerabilities. (Wolf 1991, p. 187). Internationalizing these standards can negatively impact mental health, contributing to issues like low self-esteem, body dissatisfaction, and anxiety. As a result, individuals who internalizes such norms become more susceptible to various forms of crime and exploitation, as their compromised self-perception and emotional well- being may make them easier targets for manipulation or victimisation. This underscores the significant interplay between beauty standards, mental health, and vulnerability to crimes against women. In *The Beauty Myth*, Naomi Wolf advocates for challenging beauty norms and promoting body positivity as a means to counteract the detrimental effects of the beauty myth (Wolf 1991, p. 224). This section discusses how society's response to the beauty myth can foster resilience among individuals and communities, reducing susceptibility to crime and victimisation based on appearance. (Wolf 1991, p. 224).

Neil Malamuth's comprehensive work, *The Psychology of Sexual Violence*, provides valuable insights into the psychological underpinnings and factors contributing to sexual violence. (Malamuth 2003, p. 1). By analysing Malamuth's findings, we aim to understand how psychological factors intersect with societal constructs,

perpetuating violence against certain bodies. Malamuth's work investigates the role of the male gaze in shaping attitudes towards women and their bodies. (Malamuth 2003, p. 18). It delves into how the male gaze can contribute to objectification and the normalisation of violence against women and individuals outside conventional beauty standards. (Malamuth 2003, p. 19). By devaluing women based on their appearance, the male gaze may increase the vulnerability of women to sexual violence and harassment. (Malamuth 2003, p. 20). His work also explores the concept of body politics and its connection to sexual violence. (Malamuth 2003, p. 22). It examines how societal power dynamics and the politicisation of bodies can influence perceptions and actions, leading to crimes against individuals whose bodies deviate from dominant beauty ideals or social norms. (Malamuth 2003, p. 23). Malamuth's work may touch upon the importance of considering intersectionality in understanding sexual violence. (Malamuth 2003, p. 25). This section analyses how gender, race, ethnicity, and other intersecting identities can compound the risk of victimisation for certain individuals. (Malamuth 2003, p. 26). Intersectional perspectives highlight how marginalised individuals face unique challenges and may experience more severe forms of sexual violence due to multiple layers of discrimination. (Malamuth 2003, p. 27). The literature review explores the psychological consequences endured by survivors of sexual violence. (Malamuth 2003, 30). Malamuth's research likely addresses the trauma, post-traumatic stress, and long-term effects experienced by victims. (Malamuth 2003, p. 31). The review highlights the importance of considering psychological well-being and support for survivors in addressing the issue effectively. (Malamuth 2003, p. 32).

Susan Bordo's compelling essay, *The Male Gaze and the Culture of Violence Against Women*, serves as a thought-provoking exploration into the far-reaching implications of the male gaze and its role in perpetuating violence against women (Bordo 1997, p. 177). Bordo's work resonates deeply as it examines the interconnectedness of objectification, societal norms, and violence against women. In her essay, Bordo introduces the concept of the male gaze, a notion

rooted in feminist film theory but extending its influence to encompass various facets of society (Bordo 1997, p. 178). This gaze objectifies women, reducing them to passive objects of desire, stripping away agency, thoughts, and emotions, thereby fuelling a culture that normalizes violence against them (Bordo 1997, p. 179-180). This reductionist perspective, as Bordo contends, not only devalues women based on their appearance but intertwines with issues of intersectionality, where race, ethnicity, and class further influence the experiences of violence (Bordo 1997, p. 182-183). With a discerning eye, Bordo dissects the psychological repercussions endured by women subjected to the male gaze and violence, unearthing the trauma, anxiety, and lasting mental health effects of constant objectification (Bordo 1997, p. 185-186). This trauma's ripple effects extend to personal relationships and self-perception, carving a deeper understanding of the intricate toll of a culture steeped in violence and objectification (Bordo 1997 p. 187). Beyond analysis, Bordo scrutinizes societal responses to the male gaze and its contribution to violence against women (Bordo 1997, p. 189). Her essay advocates for the imperative to challenge harmful beauty norms, champion media literacy, and rally for policies that safeguard women's rights and safety, thereby offering a proactive roadmap to mitigate the impact of the male gaze (Bordo 1997, p. 190). In a realm where progress is imperative, Bordo's work elucidates examples of advancements in addressing these challenges while acknowledging the potential for further collective action (Bordo 1997, p. 191). Her essay stands as a compelling call to action, urging society to shatter the shackles of the male gaze, confront violence against women, and forge a path toward a more equitable and inclusive future.

In the realm of understanding rape as a crime and its intricate sociocultural reverberations, Jennifer Temkin's illuminating work, *The Body Politic of Rape*, serves as an intellectual cornerstone, delving deep into the multifaceted complexities of this issue (Temkin 2002, p. 13). Through her research, Temkin uncovers a wealth of insights that scrutinise the broader implications of rape within our societal

fabric. Within the tapestry of Temkin's exploration lies a discerning analysis of victim-blaming, a poignant theme that underscores the weight of societal attitudes that shift culpability onto victims, rather than holding perpetrators accountable (Temkin 2002,p. 14). Her research likely traverses the territory of intersectionality, investigating how various facets of identity intersect to shape experiences of rape and influence the justice system's response (Temkin 2002, p. 15). At its core, the literature review embarks on an immersive journey into Temkin's meticulous evaluation of rape laws and the frameworks that guide policies. Through this exploration, we glean a comprehensive understanding of the nuanced legal landscape that shapes responses to rape (Temkin 2002, p. 16). Temkin's work stands as a beacon, casting light upon the critical need for victim-centered policies that challenge entrenched body politics. Through her research, the significance of empowering survivors and dismantling harmful paradigms becomes evident, illuminating a path towards transformation and healing (Temkin 2002, p. 17). The resonating essence of Temkin's research lies in the potential for change. Through her discerning lens, we are led to anticipate the recommendations she offers - a triad of legal, societal, and cultural transformations that bear the promise of combating the perpetuation of rape. Her insights guide us towards a realm where collective efforts foster a world where the scourge of rape finds no nourishment (Temkin 2002, p. 18). In the realms of academic inquiry and social change, Jennifer Temkin's work stands as a compass, navigating us through the labyrinth of rape's profound implications. Her research not only underscores the urgent need for reforms but also calls for a comprehensive societal evolution that fosters empathy, empowerment, and justice.

In the annals of feminist film theory, Laura Mulvey's seminal essay, "Visual Pleasure and Narrative Cinema," stands as a pioneering work that unearths the concept of the male gaze and its profound implications for both cinematic representation and societal perceptions of women (Mulvey 1975,p. 6). Published in 1975, this ground breaking piece is a cornerstone in understanding the intricate

dynamics at play within cinematic narratives. This review unfurls the essence of Laura Mulvey's revolutionary concept - the male gaze in cinema (Mulvey 1975, p. 6). It endeavours to uncover how this gaze, deeply rooted in the dominant male perspective, shapes the depiction of women on screen, relegating them to objects of visual pleasure, exclusively intended for the male viewer's consumption (Mulvey 1975, p. 8). At its heart, Mulvey's argument resonates powerfully. She contends that this voyeuristic gaze perpetuates imbalances of power and objectification, fostering a normalisation of violence against women, both within the cinematic realm and in the broader societal spectrum (Mulvey 1975, p. 10). Her essay evokes an acute awareness of the interconnectedness between cinema and reality, accentuating how the objectification mirrored on screen reflects and potentially perpetuates real-world objectification of women (Mulvey 1975, 12). Mulvey's exploration extends further, touching on the notion of "symbolic annihilation" - the marginalised representation or outright misrepresentation of specific groups, with women at its core, within media narratives (Mulvey 1975, p. 14). Her analysis unveils how media's portrayal of women can contribute to their erasure, fuelling a cycle of invisibility and perpetuating harmful stereotypes. This review plunges into Mulvey's thought-provoking exploration of the psychological repercussions of the male gaze on film viewers (Mulvey 1975, p. 16). The author suggests that a continuous reinforcement of a male-oriented gaze may wield an insidious influence over the perceptions and attitudes of viewers, potentially desensitising them to violence against women and reinforcing detrimental stereotypes (Mulvey 1975, p. 18). Mulvey's essay doesn't solely examine the issue; it presents a beacon of hope. It underscores the potential for films to transcend the confines of the male gaze, emerging as platforms for female empowerment and resistance (Mulvey 1975, p. 20). This concept adds a dimension of agency, highlighting cinema's capacity to challenge norms, amplify marginalised voices, and contribute to reshaping societal narratives.

1.8 RESEARCH GAPS

The existing literature offers valuable insights into body politics, the male gaze, and crimes against women individually. However, there's a significant research gap in understanding their interconnected nature. Studies often focus on each concept separately, missing the complex dynamics between them. Key gaps include neglecting intersectionality's influence on women's experiences across diverse backgrounds, limited research on non-Western cultural contexts, and insufficient exploration of media's impact on attitudes towards gendered violence. Additionally, the absence of longitudinal studies hinders grasping evolving societal norms. Another gap is the lack of exploration into women's empowerment and resilience strategies amid these challenges. Bridging these gaps can lead to a more holistic understanding of the subject.

1.9 METHODOLOGY

The research methodology adopts a qualitative approach to deeply delve into the intricacies of individuals' lived experiences, perceptions, and emotions within the context of body politics, the male gaze, and crimes against women. This approach is chosen to provide a nuanced understanding of these issues within real-life contexts. The qualitative framework facilitates an in-depth exploration through a combination of semi-structured interviews and observational studies. Through a purposive sampling strategy, ten diverse individuals were selected as interview participants, ensuring a range of backgrounds and experiences. Semi-structured interviews were conducted to encourage open expression, allowing participants to share their personal encounters and reflections on body politics, the male gaze, and crimes against women. The interviews posed open-ended questions, inviting participants to share their narratives and insights, aiming to capture the challenges and realities faced by women within these themes. Complementing the interview findings, observational studies were conducted, employing a non-intrusive approach to observe social interactions, gender dynamics, and body

language in different contexts. The collected qualitative data underwent meticulous analysis involving coding and thematic categorization. Notably, emerging themes illuminated the influence of societal norms and beauty standards in regulating and objectifying women's bodies, resonating with the concept of body politics. The lens of the male gaze was applied to explore how media and cinema portray women as objects of desire, dissecting the implications for their agency and empowerment. Furthermore, the analysis delved into the psychological intricacies underlying crimes against women, unraveling motivations and complexities behind these acts. Overall, this research methodology presents a comprehensive exploration into the intricate fabric of these intertwined themes.

1.10 THEORETICAL FRAMEWORK

The theoretical framework encompasses feminist theories as the foundational lens to understand power dynamics, gender roles, and societal norms shaping body politics and crimes against women. Intersectional feminism is crucial for exploring how diverse identities intersect with gender, shaping distinct experiences of body politics and victimisation. Laura Mulvey's "Male Gaze" theory analyses mainstream cinema through a heterosexual male perspective, objectifying women as passive objects of desire and perpetuating gender inequality. This theory underscores the dominance of the male viewer over the female representation by placing the audience in the viewpoint of a heterosexual male. Key components include Gaze Theory, highlighting power dynamics in visual representation, and Objectification, addressing how women are objectified on screen. It also critiques patriarchy's role in perpetuating gender inequality and explores representation's impact on power dynamics in films. Rooted in feminist film theory, the "Male Gaze" theory critically assesses media representation's contribution to gender stereotypes and unequal power dynamics.

In "The Second Sex," Simone de Beauvoir presents a range of pivotal theories and concepts concerning gender, women's subjugation, and the construction of femininity. Within the book, De

Beauvoir introduces significant theories, including: Firstly, the notion of "The Other," wherein women historically find themselves relegated to a subservient status as the "second" sex in relation to men, who are upheld as the societal norm or the "first" sex. This positioning has been driven by entrenched societal norms and patriarchal frameworks, leading to the marginalisation and oppression of women. Secondly, De Beauvoir's existential feminism, grounded in existentialist philosophy, delves into the perception of women's existence as defined by their relation to men. This viewpoint denies women the same freedoms and self-determination afforded to men. Her philosophy asserts the importance of women establishing their unique identities and taking command of their lives, challenging society's imposed roles and expectations. Thirdly, the exploration of historical materialism and gender oppression draws from Marxist theory. De Beauvoir examines how economic and historical factors have played a part in shaping gender roles and the oppression of women. She scrutinises the division of labour and the ascent of private property as contributors to the subordinate status of women in society. Lastly, De Beauvoir confronts the "Myth of Womanhood," critiquing traditional myths and essentialist notions of femininity that depict women as inherently distinct from men. She contends that these myths have been perpetuated to maintain women's subordination and curtail their prospects for self-actualisation.

Social Cognitive Theory, developed by psychologist Albert Bandura, underscores the interplay between individual factors, behaviour, and the social environment. It asserts that learning occurs through observation, imitation, and cognitive processing of social information. Key aspects include observational learning, where individuals acquire knowledge and behaviours from role models in their environment. Personal factors, behaviour, and the environment influence each other directionally, with self-efficacy—the belief in one's abilities—playing a central role. Cognitive processes shape behaviour, and individuals are motivated by observed consequences. Stuart Hall's representation theory also contributes to understanding

body politics and the male gaze by examining how media constructs images and gender roles, shaping societal perceptions.

Judith Butler's theory of gender performative offers insights into the male gaze's impact on body politics. Butler asserts that gender isn't fixed but shaped by repeated social performances, challenging traditional norms. In the male gaze context, Butler's theory questions gender's inherent nature. The male gaze objectifies women, reinforcing a binary gender view. Butler's theory prompts us to challenge gender norms, disrupt the male gaze's oppressive nature, and advocate for inclusive gender understandings.

Fredrickson and Roberts' Objectification Theory examines the psychological effects of objectification on women. The framework dissects key elements like the objectification process, self-objectification, body shame, intersections with social constructs, and empowerment through resistance. It delves into how women are reduced to appearance-based judgments, leading to self-objectification. This internalised gaze can negatively impact self-esteem and well-being. Body shame stemming from objectification contributes to body image issues and emotional strain. The framework also explores how societal norms perpetuate harmful standards and empowers women to resist through self-awareness, body positivity, and media literacy. In the context of body politics, societal ideals of feminine delicacy and thinness have historically led to disorders like hysteria, agoraphobia, and anorexia, reflecting excessive conformity to gendered expectations.

CHAPTER 2

DECONSTRUCTING MALE GAZE, CONFRONTING GENDERED VIOLENCE, AND REDEFINING BODY POLITICS IN PINK, ARTICLE 15, AND PARCHED

As Day (2001.p. 40) explains, many men construct their masculine gender identities around notions of femininity that highlight the vulnerability and fear of women. The purpose of exploring these specific movies is to exhibit the experiences and sufferings women have to live through under the shackles of male gaze and the patriarchal society. As Dr. Sawant argues, Movies/films are incorporated into popular literature, a strong medium of representation of the acts around society. (2012, p. 8). Today movies are made, produced and circulated around the world not for the sole purpose of entertainment but also to educate and enlighten on the social issues. Movies like Pink, Article 15, The Kerala story and so on disclose and show the social, economic, political and cultural issues of present day women in variant forms and also display forceful retrieval of those women struggling for their rights and survival as Dr. Datta G Sawant also pointed out in his article. But there is an evil side of society which is in denial and doesn't want to bestow and acknowledge the rightful laws and rights for women alone. Films, movies play a huge role in bringing out the contemporary issues as well as the histories of our past and also an insight to our future according to our actions by providing a powerful medium to raise awareness, instigate discussions and interests, evoke emotions, empathise and take actions respectfully. Through storytelling, films can create empathy encouraging people to relate to the characters and situations thus promoting social understanding on a personal level. According to Cheng (or Aggie), films serve as reflections of society, offering diverse perspectives on complex issues. The

significance of films as powerful tools for understanding and teaching about society is discussed. The author highlights how films serve as a reflection of the world around us, presenting diverse perspectives on complex issues and helping us to empathise with the experiences of others. Films can challenge our assumptions and encourage us to view the world in new ways, making them valuable resources for exploring societal challenges. The author emphasises that a key element of films is their themes, which encompass complex ideas rather than simple concepts. For instance, the film "Parasite" is not solely about "social inequality," but also delves into how social inequality distorts perceptions, the human desire for more, and the persistence of kindness in society. Themes in films are open to interpretation, allowing a single story to convey a multitude of lessons that resonate with different audiences. The versatility of films as teaching tools is demonstrated across genres, including children's movies and comedies. Even seemingly light-hearted films like "Ratatouille" can convey deeper messages about self-belief, discrimination, and overcoming challenges. The article asserts that films evoke universal emotions and feelings, fostering connections with relatable life experiences. Despite being presented through fictional scenarios, films encapsulate lessons applicable to real life. Furthermore, films are seen as educational resources that introduce viewers to new topics and inspire them to explore new avenues. For instance, historical films like "Les Miserable" can offer insights into past events and social issues, even if not entirely accurate. The author suggests that movies can initiate discussions and spark interest in various subjects, ultimately broadening viewers' horizons. Films hold the power to capture, influence, educate, and inspire individuals. By watching movies with a critical eye, viewers can uncover fresh perspectives and learn valuable lessons that contribute to their understanding of society. Ultimately, films are portrayed as dynamic instruments that engage audiences in thoughtful exploration of the world around them.

2.1 PINK

Pink, a 2016 Indian courtroom drama film directed by Aniruddha Roy Chowdhury, provides a thought-provoking exploration of various themes including body politics, the male gaze, clothing violence, and the psychology of crimes against women. The film delves into the complexities of modern society and its attitudes towards women, highlighting the challenges they face in asserting their agency and seeking justice.

Body Politics and Male Gaze: "Pink" confronts the issue of body politics by focusing on the societal policing of women's bodies and their choices. The film portrays three independent young women who lead modern lives, wear western clothing, and socialize with male friends. However, their choices are questioned and misinterpreted by a group of men, leading to a violent encounter. This reflects the pervasive body politics that dictate how women should dress and behave, while also challenging traditional gender norms. The male gaze is another prominent theme, demonstrated through the lens of the male characters' perceptions of the female protagonists. The men in the film objectify and scrutinise the women, viewing them as mere objects of desire. This objectification underscores the power dynamics in society and contributes to a culture of victim-blaming, where women's actions are often misinterpreted to fit a predefined narrative. The film portrays how the male gaze influences judgments and perpetuates harmful stereotypes about women's behaviour and intentions.

Clothing Violence: The concept of clothing violence is starkly portrayed in "Pink." The film's pivotal incident revolves around the women's choice of clothing, which is misconstrued and used as a justification for violence. This highlights how patriarchal attitudes can weaponise perceptions of women's clothing choices, turning a mundane decision into a point of conflict and control. The movie challenges this victim-blaming mentality and exposes the injustice that arises when women's autonomy over their bodies and clothing is violated.

Psychology of Crimes against Women: "Pink" also delves into the psychology of crimes against women by exploring the motivations and justifications behind such acts. The film presents the

assailants as educated and seemingly 'normal' individuals, dismantling the stereotype that only certain types of men commit crimes against women. This portrayal highlights the disturbing reality that crimes against women are not limited to a particular demographic and can be perpetuated by individuals who may outwardly seem respectable. Furthermore, the film explores the trauma experienced by the women after the incident, shedding light on the psychological impact of such crimes. The women's emotional turmoil, fear, and hesitation to report the incident resonate with the real experiences of survivors. The reluctance to speak out due to societal pressure, victim-blaming, and fear of retaliation underscores the need for a sensitive and supportive approach to addressing crimes against women.

A movie where the thought process and the mentality of our society are accurately described. The mentality of our society where everything happening around us is always a girl's fault and never bothered on investigating beyond this. The movie *Pink* precisely reflects how we judge a woman but never a man. A woman is judged based on her place, the way she dresses, her job, profession, the food she eats and the people she mingles with. Everything a woman do is scrutinised and related to the things befalling her. The movie has an extremely strong message of the power of consent, of what saying NO means. A concept which the society and its people have overlooked since time. (Jyoti Vadalia, "Pink: A movie that breaks the stereotype of 'asking for it'," *Youth Ki Awaaz*, 2016.) The movie has successfully delivered the meaning and its importance of saying NO, and the consequences it comes with if one takes it lightly. When a woman says "NO", whether it be anyone, regardless of the relation, it means no and you cannot proceed further ahead. You cannot touch her. The movie also discusses about how we will always judge a woman no matter she does but never question a man. The movie also gives emphasis on how society blames women and never holds the men accountable in case of any incidents like for instance, we will always ask a woman what she was wearing when she got touched, groped or molested. We tell the women to be precautious but never tell the men

to act right. Pink has efficiently depicted the patriarchal nature of the society and the gender norms associated with it.

Family is seen as an essential part where women play a versatile role in the growth of a family as a unit. Home was their only world and the outer worlds was meant for men who were the breadwinner of the families. (Lourdes Antoinette Shalini).

This is true as seen in the movie Pink, where the main characters, three women from different states living independently as working commons to earn their livelihood were seen in a negative way by the society. As society was accustomed to seeing women dependent on men and subjected only to household affairs.

Pink is the critique of scathing social reality and double standards of men as well as women towards women. (Dr. Datta, 2016). Where this is evidently shown in the movie in various scenes, take for example, Meenal is a courageous and independent woman who has broken the taboo against women, this is seen during a cab ride home when their taxi driver was heavily under the impact of sleep thus imbalances the taxi. Meenal gets in beside the driver and braces him bringing back his focus. Another scene can be taken into consideration where, gender biased discrimination towards women can be seen where Javed, a professor says “Akele Kamare mai nahi jaati, istaraha” this proves his male chauvinist mind set where a girl is presumed to always be the ones at fault under the male gaze. Javed keeps distance from the girls soon after the incident exposing his perspective towards women which has already been there from before. Traditionally the position and image of women has always been narrowed down or taken secondary to men which is prevalent in the dialogues used in the movie between men and also women at large. The male prejudice and ego at stake is also evidently shown in the movie when Ankit Malhotra a character in the movie with a feudal orthodox mentality unnecessarily intervenes in the matter by instigating hate and revenge towards the women because his male ego was wounded when he called Meenal and abuses her where she later challenged him. As a reflex of his hurt male ego, the criminal in him erupts, which led him to kidnap and molest Meenal in a running

vehicle. The inequality faced by women even under the watch of the frontiers can also be evident in the movie when Meenal goes to the Police station to lodge a complaint but instead was treated indifferently and even was threatened indirectly to not file a complaint as they were wrong. Lack of security and privacy was also portrayed in the movie where after the incident, Andrea's job was at risk to the extent of her private pictures being circulated online and was even asked by her boss to take a few days leave from work. Pink successfully delineates the harsh reality of our society and its indifferent attitude towards women. Even the behaviours of women towards women is declining favouring men dominance where none of the women from the locality they reside in as well as the policewomen empathised with them and the plight they are going through. Prejudice against women is deeply rooted in every wing of the society as stated by Dr. Datta in his article, Scathing Social reality and male chauvinist mind set in the Pink. According to Sonia Katyal, in the movie Pink, the body is used as a site of political struggle in a number of ways. For example, the three female protagonists are subjected to gendered violence, including catcalling, groping, and sexual assault. They are also forced to defend their right to wear what they want, to go out at night and to have a say in their own lives. The film's portrayal of gendered violence is both shocking and disturbing. It is a reminder of the very real dangers that women face in many parts of the world. However, the film also shows how the body can be used as a site of resistance. The three female protagonists refuse to be silenced or intimidated. They fight back against their attackers, and they demand justice. In Pink, the three female protagonists are subjected to a variety of forms of gendered violence, including physical assault, sexual assault, and verbal abuse. This violence is often used to control and subjugate the women, and it is also used to reinforce the patriarchal power structure. The film's portrayal of gendered violence is both shocking and disturbing. It is a reminder of the very real dangers that women face in many parts of the world. However, the film also shows how women can overcome gendered violence and fight for their rights. The clothing that the women wear

in *Pink* is also significant. The film's director, Aniruddha Roy Chowdhury, has said that he wanted to challenge the stereotype that women who are dressed provocatively are "asking for it." The women in the film wear a variety of clothing, including short skirts, crop tops, and high heels. However, they are not objectified or sexualised by the camera. Instead, they are shown as strong, independent women who are in control of their own bodies. The film's portrayal of clothing is a refreshing change from the way that women are often portrayed in cinema. It shows that women can wear whatever they want without being objectified or sexualised. It also shows that women can be strong, independent, and in control of their own bodies, regardless of what they wear. *Pink* is a powerful film that challenges the male gaze, body politics, and gendered violence. The film shows how women can overcome gendered violence and fight for their rights. It also shows that women can be strong, independent, and in control of their own bodies, regardless of what they wear.

2.2 PARCHED

Parched, a captivating film directed by Leena Yadav, delves into a complex tapestry of themes, offering a deep analysis of societal dynamics, gender oppression, and the intricate struggles of women in rural India. The characters in the film are intricately woven into these themes, showcasing their resilience, vulnerabilities, and the profound impact of body politics, the male gaze, intersectionality, and the psychology of crimes against women. *Parched* confronts body politics head-on, portraying the relentless scrutiny and control imposed on women's bodies. The female characters, such as Lajjo, Rani, and Bijli, each grapple with the societal expectations that dictate their worth based on their appearance and fertility. Lajjo, for instance, endures emotional and physical abuse due to her inability to conceive. The film exposes the way patriarchal norms commodify and devalue women based on their bodies, shedding light on the profound implications of this toxic system. The male gaze is a pervasive theme in *Parched*, highlighting the objectification and dehumanisation of women. The character of Bijli, a dancer, embodies this aspect as she

navigates a life of performing for male audiences. Her experiences reflect how the male gaze reduces women to objects of desire, robbing them of agency and perpetuating their subjugation. As the male characters view women through this lens, the film underscores the power dynamics that keep them entrapped within societal norms. *Parched* thoughtfully explores intersectionality by intertwining gender, caste, and economic disparities. The characters' identities are shaped by a complex interplay of factors. Rani, a widow, bears the brunt of both gender and caste discrimination. Lajjo grapples with domestic abuse and infertility, illustrating how multiple forms of oppression intersect to shape her experiences. The film masterfully navigates these intersections, underscoring how marginalised women face compounded challenges that require nuanced understanding. The film delves into the psychology of crimes against women, unravelling the motivations and justifications behind them. *Parched* unflinchingly portrays instances of domestic violence, marital rape, and child marriage. These portrayals invite viewers to reflect on the perpetrators' underlying psychological complexities, while also emphasising the strength of the women who challenge and resist their circumstances. *Parched* is a cinematic masterpiece that meticulously dissects the intricate threads of body politics, the male gaze, intersectionality, and the psychology of crimes against women. Through its characters' experiences, the film poignantly depicts the struggles, aspirations, and agency of women navigating a patriarchal society. *Parched* offers a compelling narrative that encourages audiences to critically examine societal norms, systemic inequalities, and the transformative potential of collective empowerment.

2.3 ARTICLE 15

Article 15 is a thought-provoking Indian film that addresses important societal issues such as caste-based discrimination, gender inequality, and crimes against women. Article 15 explores the intersectionality of various identities, particularly caste and gender, which play a significant role in body politics. The film portrays the

unequal treatment and violence faced by Dalit women, highlighting how their marginalised status compounds their vulnerability. The female characters in the film face not only gender-based oppression but also caste-based discrimination, illustrating how power dynamics intersect to shape their experiences. The film challenges the societal norms that perpetuate these power imbalances and emphasises the need to address both caste and gender inequalities. While the concept of male gaze may not be the central theme of Article 15, the film does touch upon how women's bodies are objectified and commodified, contributing to their vulnerability. The film includes scenes that depict the dehumanisation of women and the perpetuation of harmful stereotypes. These instances reflect how the male gaze, which reduces women to objects of desire, can contribute to an environment conducive to crimes against women. The film's portrayal of the power dynamics between genders sheds light on the broader context in which crimes against women occur. Article 15 delves into the psychology of crimes against women by exploring the motivations, societal factors, and attitudes that lead to such atrocities. The film portrays how deeply biases entrenched and prejudices contribute to the perpetration of violence against marginalised women. It underscores how systems of power and privilege allow perpetrators to act with impunity. By examining the psychological and social factors that enable crimes against women, the film encourages audiences to question and challenge these norms. The characters in Article 15 represent different perspectives and experiences related to the themes of body politics, male gaze, intersectionality, and crimes against women. Ayah Ranjan, the protagonist, undergoes a transformation as he confronts his own biases and privilege. His journey serves as a vehicle for the audience to understand the complexities of the issues at hand. Dalit women characters like Gaura and Jhalkari are emblematic of the intersecting challenges they face due to their caste and gender. Their stories highlight the systemic injustices they navigate, contributing to a deeper understanding of intersectionality. Article 15 uses its characters and narrative to shed light on the complex interplay of

body politics, male gaze, intersectionality, and the psychology of crimes against women. The film urges viewers to critically examine these issues and work towards dismantling the systems of oppression that perpetuate violence and discrimination.

The movie "Article 15" delves deep into the complexities of gender-based violence, intersectionality, and the power dynamics that perpetuate oppression and discrimination. Through its narrative, characters, and themes, the film sheds light on the interconnected issues of body politics, male gaze, intersectionality, and the psychology of crimes against women. Article 15 provides a stark portrayal of gender-based violence by examining the intersectionality of caste and gender. The film highlights the exploitation and victimisation of Dalit women, who face both caste-based discrimination and gender-based oppression. This intersectionality exposes the compounded vulnerabilities that Dalit women experience and emphasises how their bodies become sites of struggle between power and powerlessness. While the male gaze might not be a central theme of "Article 15," the film reflects how women's bodies are objectified and subjected to brutal gang rape and murder of Dalit women in the movie exemplifies how women's bodies are used as tools of domination and violence. The perpetrators' disregard for the victims' autonomy and humanity perpetuates the male gaze's objectification and degradation of women. The film delves into the psychology of crimes against women by exploring the motivations and attitudes that fuel violence. The exploitation and violence against Dalit women in the film expose the deep-rooted biases and prejudices that allow such atrocities to occur. The perpetrators' sense of entitlement to women's bodies highlights the underlying power dynamics that enable crimes against women. Article 15 presents characters whose experiences embody the intersectionality of caste and gender. The film's female protagonists, facing both caste-based discrimination and gender-based violence, illustrate the complex web of power structures they navigate. Their lack of agency and vulnerability emphasise the ways in which gender, caste, and societal norms intersect to perpetuate oppression. The film also addresses

how patriarchy contributes to gendered violence. The power imbalance between men and women is evident in the violent acts committed against the female characters. The perpetration of violence to assert dominance and maintain traditional power structures underscores the link between patriarchy and violence against women. Highlights the importance of amplifying the voices of marginalised women, especially those at the lower rungs of the caste hierarchy. The film underscores the need to listen to these voices in order to address the root causes of gendered violence and caste discrimination. The silence and marginalisation of Dalit women's voices reflect the deep-seated biases that perpetuate violence. Article 15 serves as a powerful cinematic exploration of the interplay between body politics, male gaze, intersectionality, and the psychology of crimes against women. Through its characters and narrative, the film provides a thought-provoking commentary on the pervasive issues that affect marginalised women in society. The movie's portrayal of violence, discrimination, and power dynamics encourages viewers to reflect on these complex societal challenges.

CHAPTER 3

COMPARISON OF THE DEPICTION OF THE CONCEPTS MALE GAZE, BODY POLITICS AND PSYCHOLOGY OF CRIMES AGAINST WOMEN IN FILMS AND REALITY

Throughout film history, the relationship between film and reality has been a subject of intense debate and discussion. Cinematic realism, a concept that does not have rigid criteria for judging films, has been valuable for theorists in differentiating cinematic images from still photographs, theatre, and other art forms. The social construction of difference is not impartial. Further, if men and women continuously see themselves as ultimately contrasting beings, women will not expect to hold an equivalent status within social structures, and therein lies the power of gender. (Risman 2004, 432).

Over the past century, film theorists have proposed various ideas about the development of film realism, and two contrasting yet relevant approaches to cinematic images have been well-received. Bazin (1967), contends that cinema progresses as a Hegelian unfolding of the spirit. This approach sees cinema as an evolving art form that aims to capture objective reality. Bazin's perspective emphasises deep focus, wide shots, and long takes to achieve this objective reality, allowing the audience to immerse themselves in the film's world without excessive manipulation. Rossellini's definition of realism as a response to the genuine need to portray people as they are, without fabricating the exceptional, aligns with Bazin's viewpoint. The pursuit of realism, according to Bazin (1967), is an integral part of cinema's evolution, enabling filmmakers to present a genuine and authentic representation of the world (p. 10). However, critics argue that achieving complete objectivity and realism through film is an illusion. They point out that the act of framing a shot and making editing choices inherently involves subjectivity. Additionally,

the perception of realism can be influenced by social and cultural contexts, making what seems authentic to one audience appear implausible to another. Some filmmakers intentionally depart from strict realism to convey emotional or symbolic meanings, using techniques like surrealism or dream sequences. These artistic choices add depth and layers of interpretation to the film. The relationship between film and reality remains a complex and debated issue. Cinematic realism, as advocated by Bazin (1967), aims to capture objective reality through specific techniques, while critics argue that complete objectivity is unattainable. The definition of realism can vary across time and cultures, and filmmakers often use creative techniques to convey their artistic vision beyond strict realism. The relationship between film and reality in the depiction of male gaze, gender violence, and body politics is a complex one. On the one hand, films can reflect the reality of these issues, providing a platform for viewers to see and understand them in a new way. On the other hand, films can also perpetuate these issues, reinforcing harmful stereotypes and expectations about gender and sexuality.

In films, body politics often take centre stage as characters' appearances are carefully curated to align with societal beauty standards. Female characters are frequently portrayed with flawless skin, perfect figures, and fashionable clothing. This depiction reinforces the idealised notion of beauty and can contribute to body image issues for both actors and audiences. Films may also exaggerate or simplify body politics for narrative purposes, either glamorising characters who conform to these standards or vilifying those who don't. In reality, body politics encompass a broader spectrum of body types, shapes, and appearances. People come in diverse sizes and appearances that are not always reflective of media's narrow beauty ideals. In real life, body politics extend beyond physical appearance to include the experiences and challenges individuals face due to their bodies, such as discrimination based on weight, disability, or gender expression. The nuances of body acceptance, self-esteem, and body positivity are often more complex and layered than portrayed in films.

The male gaze is a term coined by film theorist Laura Mulvey to describe the way that women are often portrayed in cinema from a heterosexual male perspective. This perspective objectifies women and reduces them to their physical appearance. The male gaze is often depicted in cinema through a number of techniques, including examples of films that depict the male gaze:

In the film *Vertigo* (1958) by Alfred Hitchcock uses a number of techniques to objectify the female protagonist, including camera angles, shot duration, and close-ups. In the film *Basic Instinct* (1992), features a number of scenes in which Sharon Stone's character is shown in revealing clothing and poses. The camera often lingers on her body, which contributes to her objectification. The film *Wolf of Wall Street* (2013) also features a number of scenes in which women are shown as objects of desire for the male characters. The camera often lingers on their bodies, and they are often shown in revealing clothing. The male gaze is a pervasive phenomenon in cinema, and it can have a number of negative effects on how women are perceived. It contributes to the objectification of women, and it also make women feel less empowered and less in control of their own bodies. In recent years, there has been a growing movement to challenge the male gaze in cinema. More films are being made that depict women as complex and fully-formed characters, and that do not objectify them. However, there is still a long way to go before the male gaze is eradicated from cinema. Movies frequently present fantasy worlds where situations are exaggerated for entertainment value. The revealing attire in films is designed to attract specific desires and cater to the male perspective, which often aligns with viewers' fantasies. However, in real life, societal norms and judgments come into play, yielding distinct reactions.

When it comes to audiences and expectations, moviegoers deliberately suspend reality to enjoy a film's storyline. They might admire the visual appeal of revealing clothing within the story's context. Conversely, real-life responses are shaped by cultural standards, personal convictions, and expectations, leading to varied interpretations. In movies, characters are frequently objectified to

enhance entertainment, but in reality, objectification can lead to adverse judgments and reinforce detrimental stereotypes. Films involve scripted interactions, whereas real-life interactions are spontaneous and influenced by personal connections, social dynamics, and cultural norms. In movies, characters may avoid real consequences for wearing revealing clothes, while in reality, individuals may fear social repercussions, unfavourable judgments, or even harassment due to their clothing choices. The depiction of the male gaze in films prioritises visual allure and fantasy, whereas real-life interactions are influenced by intricate factors. It's essential to remember that movies are fictional and might not accurately capture the complexities of human conduct and relationships. Certainly, real-life instances demonstrate negative repercussions when attempting to replicate the portrayal of the male gaze from movies. Instances where individuals mimicked movie characters by objectifying others, resulting in real-world discomfort, disrespect, or harm. Attempts to replicate movie-inspired flirtation techniques or approaches leading to misunderstandings, discomfort, or even harassment. Dressing similarly to movie characters with revealing clothing, but facing negative consequences like judgments, ostracism, or uncomfortable attention. These examples underscore the disparity between cinematic fantasy and real-life complexities concerning the male gaze.

Berger (1972) argues that women are often objectified in art and advertising, and that this can have a negative impact on their self-image (p. 47). In his book "Ways of Seeing," John Berger delves into the portrayal of women in both art and advertising. Berger's analysis underscores how women are frequently objectified in these visual mediums, leading to adverse effects on their self-perception. It is deeply connected to the assertion that the male gaze transcends the realm of cinema and permeates everyday life. Indeed, the manner in which women are depicted in advertising, fashion, and even in the experience of street catcalling all exemplify the manifestation of the male gaze. Advertisements frequently present women as objects of desire, leveraging their bodies to promote products. For instance, a perfume advertisement might spotlight a minimally dressed woman,

insinuating that using the perfume will enhance her attractiveness to men. Moreover, women's attire is often designed to be revealing, accentuating their physical curves. This design choice can inadvertently contribute to the objectification of women, as it insinuates that their value lies predominantly in their outward appearance. The disturbing phenomenon of catcalling constitutes another embodiment of the male gaze in everyday life. This form of street harassment involves unsolicited sexual comments or gestures directed at women, reducing them to objects of visual consumption. Consequently, women may feel unsafe and objectified, subject to the intrusive gaze of others. Ultimately, the male gaze, whether encountered in advertising, fashion, or the public space, carries several negative consequences for women. It cultivates feelings of objectification, insecurity, and a sense of diminished control over their own bodies. Furthermore, it contributes to complex issues like body image concerns and eating disorders, emphasising the far-reaching impact of this phenomenon. Thus, Berger's insights align with the understanding that the male gaze extends beyond cinema and significantly influences women's experiences and perceptions in various facets of life.

In films, crimes against women are often sensationalised for dramatic effect. Characters may experience extreme forms of violence or trauma for the sake of plot development. While films can shed light on the prevalence of crimes against women, they may oversimplify the complexities of these incidents and their psychological impact. The motives and psychology of perpetrators are sometimes dramatised for storytelling purposes. In reality, crimes against women involve multifaceted psychological, emotional, and societal factors. The aftermath of such crimes often includes trauma, fear, and complex emotional responses. The motivations of perpetrators can stem from power dynamics, control, entitlement, and societal norms. Real-life cases reveal the lasting psychological scars that survivors may carry, impacting their mental health, relationships, and overall well-being. The psychological aspects of crimes against women are deeply nuanced and vary based on cultural,

social, and individual contexts. The National Institute of Justice report (2016) discusses the psychological effects of crime on women, including the impact of violence, sexual assault, and stalking. The report states that crimes against women can have a devastating impact on their mental health, relationships, and overall well-being. The report also notes that the psychological impact of crime can vary depending on the individual, the circumstances of the crime, and the cultural context. Crimes against women are often sensationalised in films, highlights the fact that these films often oversimplify the complexities of these incidents and their psychological impact. In reality, the psychological effects of crime against women are much more nuanced and complex than what is often portrayed in films. The aftermath of such crimes can include trauma, fear, and complex emotional responses. The motivations of perpetrators can stem from a variety of factors, including power dynamics, control, entitlement, and societal norms. Real-life cases reveal the lasting psychological scars that survivors may carry, impacting their mental health, relationships, and overall well-being.

While films can serve as a platform to address important issues related to body politics, the male gaze, and crimes against women, they often simplify, exaggerate, or sensationalise these aspects for narrative purposes. Reality is more intricate and diverse, encompassing a range of experiences, challenges, and psychological complexities that extend beyond the confines of cinematic representation. It's crucial to critically analyse both films and reality to understand the broader implications and nuances of these issues. In reality, the male gaze is a pervasive phenomenon that can have a negative impact on how women are perceived. It can contribute to the objectification of women, and it can also make women feel less empowered and less in control of their own bodies.

CHAPTER 4

INTERVIEWS AND OBSERVATIONS

As a part of my research I have conducted several interviews which supports my claims and theories put forward so far. I have come up with a set of questions related to my research topic and gathered several subjects from different age groups.

The data is collected from a total of 11 subjects, aged (23-63). Subjects were natives of Manipur, all in good health, literate, students and few working officials too. The experimental protocol was approved by the subjects and all gave their consents for their identities to be included in the research and to disclose their identities.

4.1 MALE GAZE AND OBJECTIFICATION

Discussions delved into the male gaze and its impact on women's self-perception. Participants noted that societal expectations favour a specific ideal of femininity. They mentioned that some individuals prefer women who embody traits like soft-spokenness and calmness, viewing them as quintessentially feminine. This preference contributes to the perpetuation of the male gaze, where women are objectified based on conforming to these limited standards. Conversations also addressed beauty myths and the pressure to maintain stereotypical appearances. Cosmetic surgeries were discussed as extreme measures pursued by a minority, driven by societal norms. While acknowledging these choices, participants expressed caution, advising against undergoing such activities. The discourse on beauty myths highlighted the complexity of the issue, with assumptions varying based on the people one associates with and the influence of role models. Participants emphasised that external validation, particularly from men, isn't the sole trigger for these decisions. They pointed out that various factors, including personal preferences and societal influences, play crucial roles. The male gaze, while significant, isn't the sole determinant of women's

choices; individual agency and diverse influences also contribute. In examining the male gaze and objectification, the discussions revealed a nuanced interplay of societal ideals, personal choices, and influences that shape women's perceptions of themselves and their decisions. Discussions regarding the male gaze and objectification touched upon the concept of beauty and its subjective nature. A quote by John Keats, "A thing of beauty is a joy forever," was referenced, underscoring the enduring impact of beauty. However, participants questioned the necessity of adhering to ever-changing beauty myths to meet societal trends. They emphasised that true growth and confidence arise from personal development and self-assurance. Views on beauty and perfection were explored, with participants asserting that these ideals vary from person to person. Beauty, they contended, is a reflection of character rather than a mere physical attribute. While acknowledging the prevalence of beauty myths, including aesthetic treatments and cosmetic surgeries, participants held differing opinions. They regarded these practices as personal choices, acknowledging their potential to bring happiness and satisfaction. However, the discussions took a cautious stance when it came to beauty myths that may lead to harm, negatively influence individuals, or affect the community. In such cases, participants advised against pursuing these practices. The notion of seeking validation from others was addressed, with a shared sentiment that living life shouldn't be contingent upon external approval. Participants emphasised the importance of embracing diverse aspirations beyond societal expectations. In the context of the male gaze and objectification, the conversations illuminated a nuanced perspective on beauty, personal choices, and the complex interplay between societal norms and individual empowerment. Discussions addressing the male gaze and objectification encompassed the role of clothing choices and their connection to unwanted behaviours. Participants expressed a clear perspective that clothing is a personal choice and should not be construed as an invitation for undesirable actions. They underscored that any form of violence or misconduct cannot be attributed to a woman's attire. The conversations delved

into the erroneous notion that a person's clothing might provoke violence. Participants firmly rejected this idea, asserting that the root cause of such crimes lies in the mind-set of the perpetrator rather than the clothing worn by the victim. This viewpoint emphasised the importance of dismantling harmful stereotypes and shifting the focus towards addressing underlying attitudes and behaviours. The discussions acknowledged the complexity of the male gaze and objectification, highlighting the need to challenge misconceptions and foster a deeper understanding of the factors contributing to gender-based violence. By affirming the autonomy of clothing choices and redirecting attention to the responsibility of individuals, participants sought to debunk harmful narratives and promote a safer and more respectful environment for all.

4.2 BODY POLITICS AND SOCIETAL IMPACT

Conversations exploring body politics underscored the need for societal transformation and empowerment. Participants expressed opposition to confining women to traditional household roles, advocating for a broader spectrum of opportunities. They emphasised that liberation and a sense of empowerment are essential for women to explore diverse fields.

Discussions addressed the historical notion of men as sole breadwinners. Participants acknowledged the evolving world and the increasing presence of women in the workforce. They urged society to adopt a progressive mind-set, embracing change and promoting inclusivity. Insights revealed a realisation of the inherent inequality perpetuated by gender binary norms. Participants discussed the impact of patriarchal culture in Indian families, highlighting how the idea of male superiority has been ingrained through generations. The implications of gender-based discrimination and the unequal distribution of household and societal responsibilities were explored. In the context of body politics, participants rejected stereotypes and emphasised the importance of normalising all kinds of work. They advocated for the dismantling of gender binaries and the interchangeability of roles. The significance of promoting emotional

expression in men and fostering an equal platform for men and women was highlighted. Participants reflected on the historical confinement of women to household chores and recognised the changing dynamics. They noted the integral role women play in managing households and challenged the notion that only women possess these skills. The economic impact of gender inequality was acknowledged, emphasising the importance of empowering women for societal progress. Conversations delved into the damaging effects of patriarchy on families, relationships, and violence. Participants identified misogyny as a harmful element, particularly prevalent in Indian society. The necessity of educating children about social issues and promoting equality, respect, and love was emphasised as a means of fostering a healthier society. In the exploration of body politics and societal impact, the discussions highlighted the urgency of challenging ingrained norms, promoting gender equality, and fostering a generation that embraces diversity and social change. Conversations surrounding body politics and societal impact delved into various viewpoints on patriarchy, gender binary, and cultural norms. Participants expressed nuanced perspectives on patriarchy. While acknowledging its role in providing support and strength, they also recognised its potential to create damaging frameworks that constrain both men and women. The need for a balanced approach that fosters mutual support without perpetuating harmful norms was highlighted. Discussions addressed the notion of gender binary and its application in various contexts. Participants recognised the existence of certain physical attributes that may be more prevalent in one gender, such as strength. They advocated for a balanced use of gender binary, emphasising that some tasks may align with certain attributes but should not be exclusive to any gender. Participants explored the impact of gender norms on bold women. In the Indian context, societal restrictions often hinder women from engaging in activities like going out at night, attending gatherings, or even enjoying basic freedoms. The challenges bold women face in societies where gender equality is not widely embraced were acknowledged. Different viewpoints emerged on the concept of being

bold. Some participants expressed partial agreement, recognising the complexities boldness can entail, especially in societies that perpetuate male dominance and patriarchy. Others disagreed, citing prevalent prejudices against women, such as assumptions about their roles being confined to household affairs. The discussions highlighted the influence of cultural and religious practices, like the restrictions placed on women during menstruation in certain contexts. Participants acknowledged that societal norms, rather than inherent limitations, often dictate the roles and opportunities available to women. In the exploration of body politics and societal impact, the conversations revealed a multifaceted understanding of patriarchy, gender norms, and the challenges bold women face within certain cultural contexts. The need for balanced perspectives and an evolving societal framework emerged as central themes in fostering a more equitable future.

4.3 PSYCHOLOGICAL FACTORS IN CRIMES AGAINST WOMEN

Conversations delving into the psychological factors contributing to crimes against women revealed a multifaceted understanding of the complexities involved. Participants discussed the importance of awareness and preparedness in the face of rising crimes. They emphasised the need to be cautious, courageous, and equipped with self-defence tactics. Trust was questioned, highlighting the necessity to educate individuals from a young age about respect, love, and human values. Views on gender discrimination and its impact emerged, with participants noting the damaging influence of patriarchal norms. The psychological aspect of criminal behaviour was explored, with participants attributing some crimes to curiosity, sexual impulsivity, and vengeance stemming from rejection. The role of societal influences was acknowledged, including the impact of peer pressure and media portrayal. Social media and the internet were recognised as platforms that can encourage deviant behaviour. Participants stressed the importance of education, prevention, and reformation in addressing these issues. The discussions touched on gendered violence as an expression of dominance, often rooted in

unhealthy upbringing and societal norms. Factors such as substance abuse, stress, and workplace conflicts were identified as potential triggers for gendered violence, particularly in male-dominated households. Conversations highlighted the vulnerabilities arising from improper upbringing, intoxication, and cultural stereotypes. The impact of modern trends and deficiencies in education platforms on criminal behaviour was discussed, along with the need for timely convictions and justice. Participants provided statistical insights, sharing data on reported cases in Manipur. They highlighted the presence of unrecorded and unconvicted sexual offenders due to lack of evidence. The need for in-depth analysis of offenders' personalities and behaviours emerged as a crucial aspect in understanding the root causes. In examining psychological factors in crimes against women, participants underscored the importance of self-awareness, education, and societal reformation. They advocated for gender equality, mental health awareness, and a comprehensive approach to addressing these complex issues.

4.4 BODY AS A SITE OF OPPRESSION AND POWER

The incident in Manipur serves as a poignant illustration of how women's bodies can become tragic sites of oppression. The targeted assault on the women within the group, solely due to their affiliation with an opposing community, underscores how deeply rooted gender-based violence can be. The actions of the mob also unveil the pervasive influence of patriarchal ideologies within numerous societies. Within such contexts, women are often relegated to a status akin to property, deprived of equitable rights and protections that are granted to men. This systemic inequality renders women susceptible to various forms of violence and mistreatment. The events in Manipur echo a distressing reality: women's bodies continue to bear the brunt of oppression across the globe. There's a pressing need to challenge and dismantle these ingrained beliefs, working collectively to establish a world where women are accorded safety and the respect they deserve. Beyond the patriarchal underpinnings that contribute to violence against women, the narrative also underscores the

perilous role played by rumours and misinformation. The mob's actions were spurred by false rumours of rape, exemplifying the urgency of fact-checking and responsible information-sharing to curb the dangerous propagation of unverified claims. The tragedy in Manipur serves as both a stark reminder and a rallying call for action. It compels us to confront and deconstruct the patriarchal norms that perpetuate violence against women and emphasises the significance of scrutinising information before dissemination. Through diligent efforts, we can foster a world that upholds the safety and dignity of women, though this transformation necessitates dedicated commitment and collective endeavour. The statement provided highlights a disturbing incident in Manipur where violence erupted between two tribal communities, the Meitei and the Kuki, leading to a tragic and deeply unsettling situation. This incident sheds light on how women's bodies can become sites of oppression in the midst of communal clashes and tensions. Amidst the chaos and conflict, the vulnerability of women's bodies becomes evident as they are caught in the crossfire of an ethnic strike. The mention of women fleeing for safety towards a forested area portrays them as seeking refuge from the escalating violence, attempting to shield themselves from the chaos that has engulfed their surroundings. The subsequent events, where a mob allegedly acting on rumours attacked the group of women and men, exposes the dangerous consequences of misinformation and the targeting of women's bodies as symbols of honour and dignity within the context of the community's cultural dynamics. The alleged motive for the attack - rumours of sexual assault- underscores the deep-seated societal fears and anxieties tied to women's bodies and their perceived role in upholding community honour. This tragic incident exemplifies how women's bodies can become symbolic battlegrounds in conflicts fuelled by communal tensions. The attack on the group, based on unfounded rumours, serves as a stark reminder of how women's bodies are often used as tools to instigate and perpetuate violence, ultimately furthering the oppression of not just individual women, but the entire community as well. In essence, this unfortunate event underscores the urgent need

for addressing deep-rooted societal beliefs that perpetuate.

Several elements contribute to men engaging in crimes against women, including factors like influence, lack of familiarity, curiosity, and desperation, as highlighted by the subjects interviewed.

Influence: Men who are exposed to violent or misogynistic media or who are surrounded by individuals endorsing violence against women may adopt such behaviours themselves. A study by the Geena Davis Institute on Gender in Media revealed that exposure to violent video games can escalate aggression in players both online and offline.

Unfamiliarity: Men harbouring negative attitudes towards women or lacking familiarity with them may objectify and target women. This may result in crimes like sexual assault, harassment, and stalking. Notably, the National Sexual Violence Resource Centre discovered that 70% of sexual assault perpetrators are acquainted with their victims.

Curiosity: Men driven by distorted sexual views or curiosity may be prone to committing crimes against women. For instance, research from the Rape, Abuse & Incest National Network (RAINN) indicated that 73% of sexual assaults are perpetrated by individuals known to the victim.

Desperation: Men seeking power or control may resort to crimes against women. Studies, such as those conducted by the National Coalition Against Domestic Violence, highlighted that a history of violence against partners is prevalent among 70% of domestic violence perpetrators. These factors collectively shed light on some of the motivations behind men's involvement in crimes against women, offering insights into the complex interplay between societal influences and individual behaviours.

The actresses roundtable 2018 with Rajeev Masand is a thought-provoking video that raises important issues about body

politics, male gaze, and women suppressing women. It is a must-watch for anyone interested in this topics.

When asked about the pressure to conform to unrealistic beauty standards, actress Deepika Padukone said, "It's something that we all face, no matter what industry we're in. But I think it's important to remember that beauty is not just about physical appearance. It's also about your confidence and your strength as a woman. Actress Priyanka Chopra Jonas talked about the male gaze, saying, "I think it's important for women to be aware of the male gaze and to challenge it. We should not be afraid to show our bodies, but we should also be in control of how we are portrayed. Finally, actress Alia Bhatt talked about the issue of women suppressing women, saying, "I think it's important for women to support each other. We should not be pitted against each other by the media or by the film industry. We should be working together to create a more positive and inclusive environment for women. The actresses roundtable 2018 with Rajeev Masand is a powerful video that challenges the status quo and calls for change. It is a must-watch for anyone who wants to understand the challenges that women face in the film industry and in society at large. In the actresses roundtable 2018 with Rajeev Masand, Rani Mukherjee made some controversial statements about the #MeToo movement. She said that she believes that women should be responsible for their own safety and that they should not be afraid to speak up if they are being harassed. She also said that she does not believe that the #MeToo movement has made a significant impact on the film industry. The other actresses on the roundtable were visibly uncomfortable with Mukerji's statements. Deepika Padukone said that she believes that the #MeToo movement has been a positive force for change, and that it has helped to empower women to speak out against harassment. Taapsee Pannu also said that she believes that the #MeToo movement is important, and that it has helped to create a more safe and equitable environment for women in the film industry. Mukherjee's statements were met with criticism from many people, both inside and outside of the film industry. Some people felt that she was victim-blaming and that she was not taking the #MeToo

movement seriously. Others felt that she was out of touch with the reality of what women face in the film industry. Mukherjee later apologised for her statements, saying that she did not mean to offend anyone. However, her comments have had a lasting impact on her reputation. She has been criticised for being insensitive to the experiences of women who have been harassed or assaulted.

The #MeToo movement is a social movement against sexual harassment and assault that began in October 2017. It was inspired by the viral use of the hashtag #MeToo on social media to share personal stories of sexual assault and harassment. The movement has since grown to encompass a wide range of experiences, from everyday harassment to high-profile cases of assault and abuse. The #MeToo movement has been credited with raising awareness of the prevalence of sexual harassment and assault, and with empowering survivors to speak out. It has also led to changes in the way that these crimes are investigated and prosecuted. Body politics is a term used to describe the ways in which our bodies are regulated and controlled by society. In the context of the #MeToo movement, body politics can be seen in the way that women's bodies are often objectified and sexualised. This can make women more vulnerable to sexual harassment and assault, as it can lead to them being seen as less than human. The male gaze is a term used to describe the way that women are often portrayed in film and television through the eyes of a male viewer. This can be very objectifying and can contribute to the unrealistic beauty standards that women feel pressured to conform to. The male gaze can also make women feel unsafe and vulnerable, as it can create the impression that they are being watched and judged. The psychology of crime against women is a complex and multifaceted issue. However, some of the factors that can contribute to crime against women include: Societies that are more unequal between men and women tend to have higher rates of crime against women. Patriarchy is a system of social organisation in which men hold the power and women are subordinate. Patriarchy can contribute to crime against women by creating a culture of male

entitlement and by making it difficult for women to speak out against abuse. Rape culture is a culture in which rape is normalised and tolerated. Rape culture can contribute to crime against women by making it seem like a normal part of life and by making it difficult for victims to be believed. The #MeToo movement has challenged the body politics, male gaze, and psychology of crime against women. It has shown that women are not alone in their experiences of sexual harassment and assault, and it has empowered survivors to speak out. The movement has also led to changes in the way that these crimes are investigated and prosecuted. In India, the #MeToo movement has led to the resignation of several high-profile men accused of sexual harassment, including M.J. Akbar, a former minister in the central government. In Hollywood, the #MeToo movement has led to the downfall of several powerful men accused of sexual harassment and assault, including Harvey Weinstein, Kevin Spacey, and Louis C.K. In the workplace, the #MeToo movement has led to more companies adopting policies to prevent and address sexual harassment. The #MeToo movement is still a work in progress, but it has already made a significant impact on the way that we think about and talk about sexual harassment and assault. It has empowered survivors to speak out, and it has led to changes in the way that these crimes are investigated and prosecuted. The movement is still growing, and it is likely to continue to make a difference in the years to come.

CHAPTER 5

FINDINGS, SCOPE AND CONCLUSION

5.1 FINDINGS

1. Influence from violent or misogynistic media can contribute to adopting violent behaviours against women.
2. Unfamiliarity with women can lead to objectification and targeting, particularly in cases of sexual assault, harassment, and stalking.
3. Distorted sexual views and curiosity can drive some men to commit crimes against women.
4. Desperation for power or control is a motivating factor for crimes, particularly in cases of domestic violence.
5. Patriarchal norms and gender binary concepts significantly shape societal attitudes towards women.
6. Power dynamics play a significant role in domestic violence cases, indicating a history of violence against partners among perpetrators.

The research findings highlight a nexus between body politics, the male gaze, and crimes against women, shedding light on their interwoven dynamics. The existing literature review underscores the need to bridge gaps in understanding the interconnected nature of these concepts, with a focus on intersectionality, non-Western cultural contexts, media's role, evolving societal norms, and women's empowerment strategies. The research objectives further delve into the motivations and factors behind crimes against women. The conducted interviews reveal significant insights into the triggers and reasons driving men to commit such crimes. Factors such as influence from violent media, unfamiliarity with women, distorted sexual views, and desperation for power or control emerge as contributing factors. These findings align with prior research,

indicating that exposure to violent media can escalate aggression, distorted sexual views can drive curiosity-based crime, and power dynamics often play a role in domestic violence and other crimes against women.

The responses from the subjects underscore the pervasive influence of patriarchal norms and gender binary concepts in shaping attitudes towards women. The notion of contemporary bold women and the role of feminism sparks diverse opinions, indicating the complex and evolving nature of societal perceptions. The interviews also bring to light the critical need for empowering both boys and girls to navigate daily crimes effectively and address the root causes of gendered violence.

The research findings emphasise the intricate connections between body politics, the male gaze, and crimes against women. The identified factors contributing to crimes against women, along with their interplay with societal influences and individual motivations, provide a comprehensive understanding of the complex issue. The research not only underscores the urgency of preventing and addressing these crimes but also calls for a holistic approach that considers diverse perspectives, intersectionality, and empowerment strategies for women.

5.2 SCOPE FOR FURTHER STUDY

The research conducted on the interplay between body politics, the male gaze, and the psychology of crimes against women has illuminated crucial insights into the multifaceted dynamics of gendered violence. While the study has unearthed valuable findings, it also underscores several unexplored avenues that warrant further investigation, offering the potential to enhance our comprehension and inform more effective preventive measures. Firstly, there is a need to delve into the intersectionality of these concepts across diverse socio-cultural contexts. A deeper exploration of how different forms of oppression intersect and influence women's experiences can provide a more comprehensive understanding of the underlying causes of gendered violence. Moreover, while existing research

predominantly examines Western cultural perspectives, there exists an opportunity to explore non-Western viewpoints. By analysing how local norms, values, and traditional beliefs intersect with body politics, the male gaze, and crimes against women, we can unveil unique dynamics and challenges that demand attention. Furthermore, research could probe the effectiveness of preventive measures and community engagement strategies. By analysing initiatives aimed at challenging patriarchal norms, promoting gender equality, and raising awareness about gendered violence, we can discern the strategies that yield the most significant impact. As technology continues to shape society, the influence of these concepts in digital and online spaces is an emerging area of interest. Investigating their manifestation in virtual environments and their consequences for attitudes and behaviours presents an exciting frontier. Longitudinal studies assessing shifts in public attitudes, policy responses, and individual behaviours resulting from efforts to challenge the male gaze, reshape body politics, and prevent crimes against women are also crucial. Such studies can provide insights into the long-term impact of interventions and guide future directions. Finally, comparative studies across different societies can shed light on the cultural and systemic factors contributing to gendered violence. By examining variations in attitudes, behaviours, and responses, researchers can identify effective strategies and interventions that resonate within specific contexts.

5.3 CONCLUSION

In conclusion, the investigation into the intricate nexus of body politics, the male gaze, and the psychology of crimes against women has yielded significant insights while revealing critical gaps in our understanding. The research objectives sought to unravel the triggers, reasons, and factors behind such crimes, aiming to provide a comprehensive perspective on this multifaceted issue. Through a series of insightful interviews across diverse age groups, valuable perspectives emerged that shed light on the complex dynamics at play. The existing literature has laid a foundation for comprehending

each concept independently; however, the interconnected nature of these elements remained relatively unexplored until this study. The research gaps identified revealed an urgent need to explore the interplay between these concepts, accounting for intersectionality's influence, cultural contexts beyond the Western lens, and media's role in shaping perceptions of gendered violence. Moreover, the absence of longitudinal studies and a comprehensive understanding of women's empowerment and resilience strategies highlighted the need for a more holistic approach. The findings unveiled during the interviews reinforced the significance of the research objectives. The voices of the participants echoed the presence of various factors contributing to the perpetuation of crimes against women. Elements such as influence from media, unfamiliarity with women, curiosity, and desperation emerged as key themes. Exposure to violent media content was found to escalate aggressive behaviour, while unfamiliarity with women and distorted sexual views played pivotal roles in facilitating gendered violence. The influence of desperation and the pursuit of control further underscored the complexity of the psychological motivations behind such crimes.

In bridging the gaps in the existing literature and weaving together the insights from interviews and research objectives, this study has illuminated a more nuanced understanding of the underlying dynamics. It underscores the urgency of addressing the interconnectedness of body politics, the male gaze, and the psychology of crimes against women. By expanding the discourse beyond conventional boundaries, this study paves the way for future research that can provide a more comprehensive and holistic understanding of the challenges at hand.

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ANNXEURE -A

INTERVIEW QUESTIONS

1. How do you think society perceives women based on their choice of clothing?
2. Do you believe the way a woman dresses can influence how she is treated in public? Why or why not?
3. What role do you think cultural and religious beliefs play in defining what is “appropriate” clothing for women?
4. Do you think women are portrayed differently than men in advertisements, movies, or media? If yes, how?
5. Do you believe the way male society looks at women influences societal views on women?
6. Why do you think women are often objectified in public and private spaces?
7. Do you think men and women differ in how they look at a woman walking down the street or at home? Why?
8. In your opinion, why do crimes against women, particularly sexual offenses, occur?
9. Do you believe patriarchal norms and values contribute to violence against women? How?
10. What societal changes do you think could help reduce gender-based violence?
11. How do you think media coverage of crimes against women impacts public perception of such crimes?
12. How do you think body shaming or societal expectations regarding beauty standards affect women psychologically?
13. What psychological factors (frustration, entitlement, cultural conditioning) might drive individuals to commit gendered crimes?
14. Do you think gender inequality in education and employment contributes to gender-based violence? If yes, how?

15. How do you think gender discrimination in upbringing (differential treatment of boys and girls) impacts societal attitudes toward women?
16. How often do you see women's success or failures attributed to their gender? Why does this happen?
17. What role can education play in changing societal attitudes towards women?
18. Do you think stricter laws and punishments deter crimes against women? Why or why not?
19. What steps can individuals take to ensure more respect and equality for women in society?

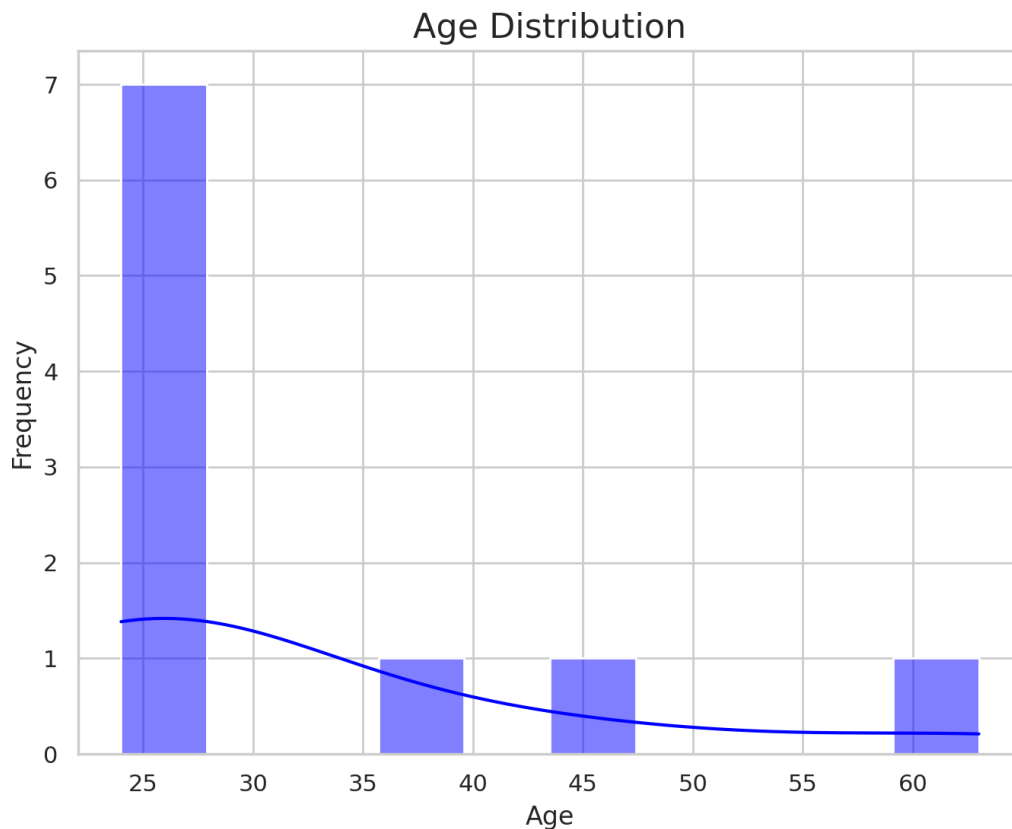
RESPONDENTS:

Name	Age	Gender	Designation/ Qualification	Address
Nongthombam Sudhirschandra	45	Male	Principal, Heingang High School	Luwangsangba Mamang Leikai
Thokchom Milan Singh	37	Male	Teacher, Heingang High School	Heingang Mayai Leikai
Iboyaima Pukhrambam	63	Male	Store keeper, FCS India Manipur	Kongpal Kongkham Leikai
Tongbram Geetapriya	24	Female	Post-Graduate Clinical Psychology	Keishampat Kangabam Leikai
Lamabam Victory devi	25	Female	Humanitarian Assistant, PRDA Manipur	Bishnupur Ward no.4
Centuria Urikhinbam	25	Female	MBA (HR and Marketing)	Singjamei Oinam Thingel
Nanao Hjam	25	Female	Bsc nursing	Nambol Naorem
Manikanta Wahengbam	27	Male	Humanitarian assistant PRDA Manipur	Waheng leikai
Rajukumar Sarangthem	25	Male	Post graduate Political Science	Singjamei

Dr. Nelson Loitongbam	...	Male	Psychologist, Department of psychiatry JNIMS Manipur	Uripok Lalambung Makhong
Rajkumari Roshni	25	Female	Post Graduate Adult Education	Ningthoukhong Ward no.14

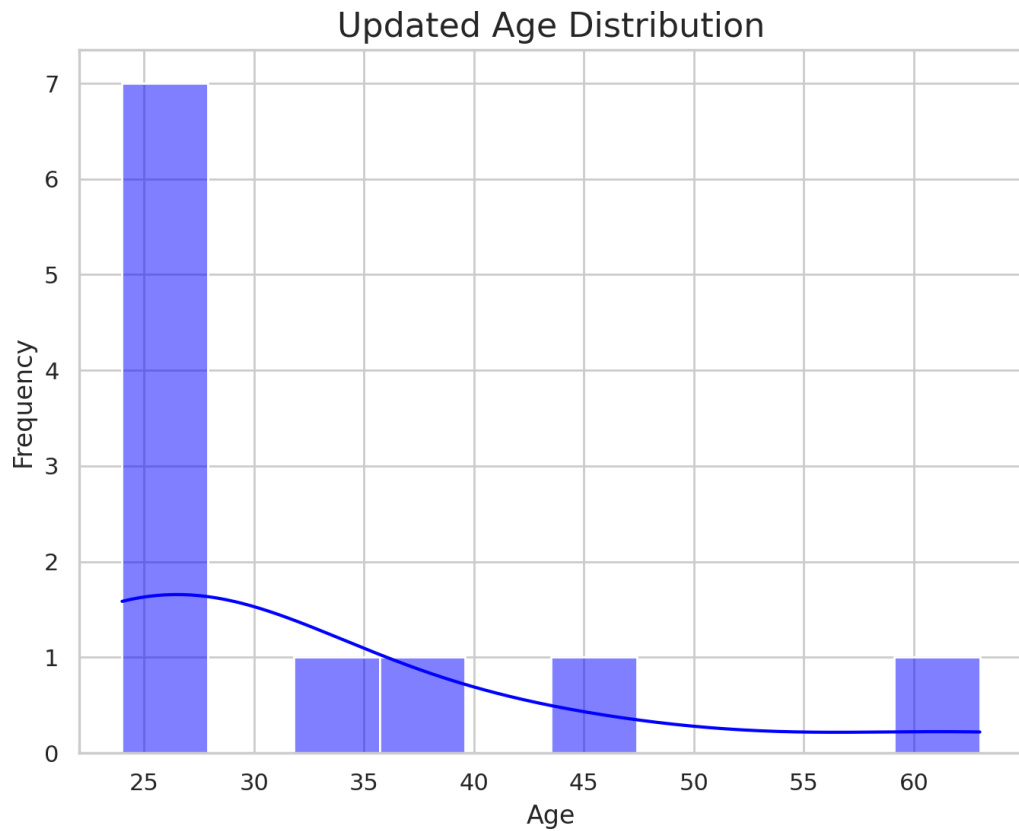
Keys Demographic Insights

1. Sample Size and Age Distribution: Graph 1



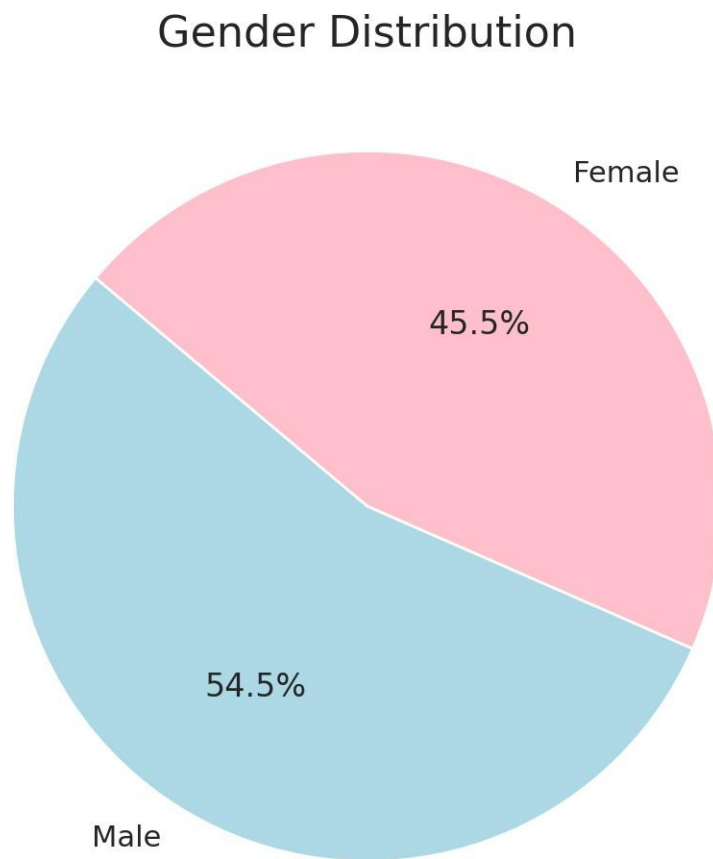
- Total respondents: 10
- Age range: 24-63 years
- Mean age: 32.1 years
- Most respondents are in their mid-20s to mid-30s

The missing respondent is due to a missing "Age" value in the data for one individual, which caused it to be excluded during numeric analysis. The missing respondent's "Age" value was imputed with the mean age (32.1 years) to ensure inclusion in the analysis.



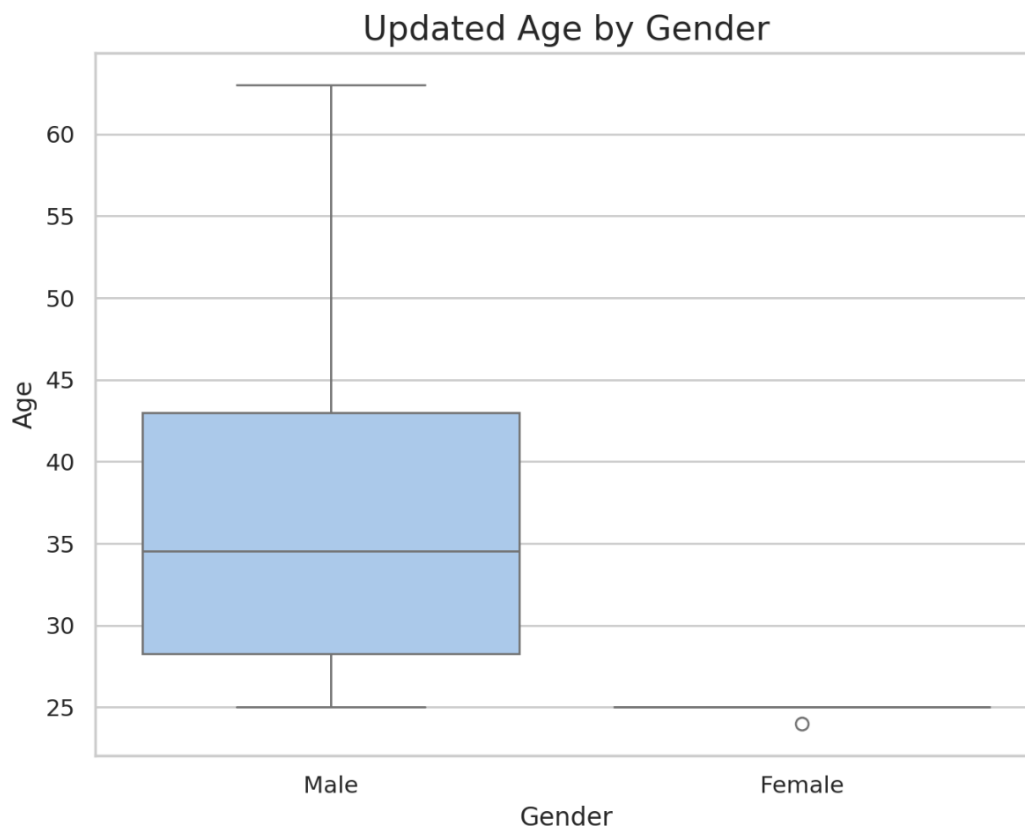
- Complete data for all 11 respondents
- Age range remains 24-63 years
- Mean age: 32.1 years
- Most respondents are clustered around 25 year

2. Gender Distribution: Graph 2



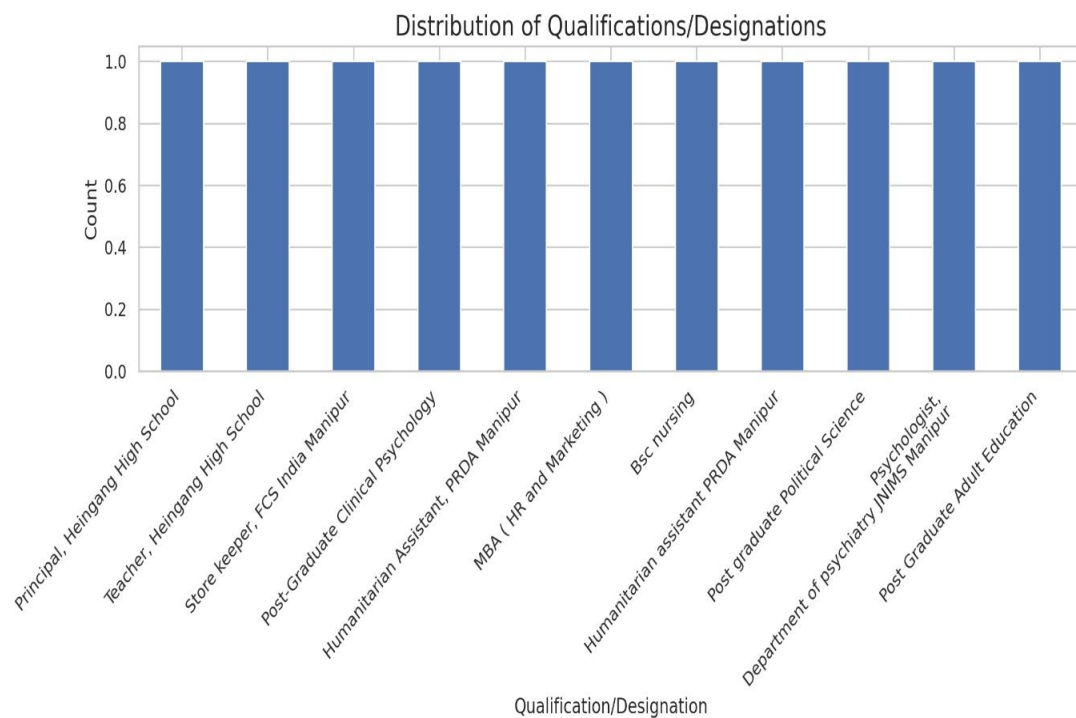
- The sample shows a relatively balanced gender distribution
- Representation of both male and female respondents

3.Age Distribution by Gender: Graph 3



- Shows the age spread across genders
- Male respondents tend to be slightly older on average
- Female respondents are concentrated in the younger age groups

4. Qualification/Professional Distribution: Graph 4



- Diverse professional backgrounds
- Mix of educational, healthcare, and social sector professionals
- Good representation of different qualification levels

The data shows a good mix of respondents across different age groups, genders, and professional backgrounds, which should provide diverse perspectives for the interview responses.

SUMMARY STATISTICS

(A) Age

Count	11
mean	32.1
std	12.2020490083
min	24
25%	25
50%	25
75%	34.55
max	63

(B) Gender Distribution (Percentage):

	Proportion
Male	54.5454545455
Female	45.4545454545

(Ishwori) Body politics, Male gaze and the psychology of crimes against women

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4%	3%	2%	2%
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